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# American Art News

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## COOPERATIVE ART BUILDING

At a meeting of representatives of seven are organizations, the American Institute of Graphic Arts, the Art Alliance of America, Louis C. Tiffany Foundation, National Society of Craftsman, Pictorial Photographers of America, Society of Illustrators and Society of Jewelry Designers, held at the residence of Mrs. John Hays Hammond, 9 East 91 St. Monday eve. last, April 19, the plans of a proposed Cooperative Art Building, to house, with offices and exhibition rooms, the Societies above noted, and to afford a much-needed assembly place for all Metropolitan art organizations, were discussed. Also a number of "Captains" were appointed to organize "Teams" to interest artists, art lovers and collectors and to carry on a "Drive," to be started at a dinner in the Hotel Pennsylvania, Tuesday eve. next, April 27, to raise the funds—estimated at \$250,000, for the proposed building.

After Mrs. Hammond had opened the meeting with a graceful acknowledgment of the presence of so many interested, she introduced Mrs. Ripley Hitchcock, Chairman of the Executive Committee, who took charge of the meeting. Addresses were made by Messrs. W. Frank Purdy, John P. Jones, Heyworth Campbell, Clarence L. White and others, much enthusiasm was shown and a number of subscriptions to the bond issue for the building were made.

The plan of the Cooperative building is briefly as follows: To avoid duplication of effort, obtain a common meeting place and exhibition galleries, each society to have its own quarters with a central office and staff. The unity of these organizations will reflect on public taste, inspire a keener appreciation and elevate the standards and usefulness of the Crafts, the Graphic and the Industrial Arts to the benefit of the artist, artisan, producer and consumer.

There are now more than 100 separate Art Organizations in N. Y. City with more or less common aims, the majority of which have no permanent headquarters, because there is now no central clearing house for the co-ordination of their interests and efforts, and because there is no permanent exhibition and sales galleries for general promotion of their interests.

There are more workers in the various crafts in N. Y. City than in all the rest of the U. S. and infinitely greater demand for the production and sale of their work. In spite of that, other cities with smaller population, less wealth and demand have large, flourishing and profitable headquarters.

Such a unity of effort will inspire higher standards of art and their application to trade, because such a unity of effort will increase the efficiency of each organization and strengthen the individual aims.

The organization plans to purchase two or three houses in an accessible and central location, to remodel them with exhibition galleries, auditorium, individual organization rooms, central office staff, salesrooms and restaurant. A certain amount of space will be rented on yearly leases, the income of which will help maintain the building, which will serve as a headquarters through which the Crafts, the Graphic Arts and the Industrial Arts can be co-ordinated.

## The Financial Plan

A holding company has been incorporated. Debenture income bonds with par value of ten dollars (\$10) or multiples thereof and carrying six per cent (6%) interest will be issued to the amount of \$250,000. These bonds will be redeemable in 30 years. In addition to the rooms occupied by the co-operating art societies, a certain amount of space will be reserved as studios for yearly rental, and the galleries and lecture hall will be available for other organizations. The income from these sources, after deducting operating expenses, will pay the dividends and the balance will be allowed to accumulate as a sinking fund.

## ARTIST SUES COLLECTOR

Mr. Michael H. de Young, of San Francisco, has been sued for \$10,000 by Pierre Tartoue, portrait painter. Tartoue says he painted a full length portrait of Miss Phyllis de Young, daughter of the editor, for which he asked a fee of \$10,000. Mr. de Young says there was no agreement between him and the artist as to the cost of the picture, and in fact Mr. Tartoue asked permission to paint Miss de Young because she was so beautiful, the father says. The artist insists it was understood the charge for the portrait should be \$10,000.

## FIRST PARIS SALON OPENS

A special cable to The Sun and N. Y. Herald, from Paris April 17, says: "Modern fads and artistic tendencies are scarce in this year's salon of the National Society of Beaux Arts, which opened this week. Among the 50 exhibitors, who are mostly French, are some 25 American painters of both sexes.

"The Salon, according to critics, closely approached those of the early nineties. Only one 'cubist' entered, and his work is a mild specimen of 'cubism.' The 'Dadaists,' France's latest artistic freaks, have avoided the salon entirely. There are very few war pictures. The preference is for landscapes, portraiture, and religious subjects. Allegories have fallen off. Public interest centres in the strong landscapes and portraiture of Grix, Jules Flandrin and Louis

## STUDIOS IN THE AIR

Some local artists are planning a "Bohemia-in-the-Clouds," and plans and specifications have been drawn up and contracts let for a group of skylight bungalows on the roof of the Hotel Majestic. The aerial Macdougall Alley will consist of a series of fireproof studios, some to be used only for working purposes and others for homes. The studios will overlook Central Park. The first one to be built will be occupied by Prince Paul Troubetzkoy, the sculptor, who is now in Calif., but who will arrive here in July. Others who have signed leases are Ray Rohn and Frank Godwin, Phila. artists. Dean Cornwall, the illustrator, is moving in from Leonia. Martin Justis will have his N. Y. studio there. Brinkerhoff, Webster and Briggs will have studio room there, but will live elsewhere.

## SPRING ACADEMY IN BROOKLYN (Final Notice)

To resume and complete the necessarily hasty review of the large number of exhibits in the current Spring Academy Exhibition at the Brooklyn Museum, the visitor should pause before the three typical and charming landscapes of Edward Dufner, all in his best manner, Frank V. Du Mond's lifelike and pathetic full-length presentation of "A Boy Scout," whose eyes are full of the "Young, long thoughts of youth," John Ward Dunsmore's good genre "The Problem," and Silas Dustin's delightful, soft green tonal landscape "September." The visitor will also wish to inspect C. W. Eaton's three characteristic landscapes, Geo. Wharton Edwards' typical village scene, and the four Maine coast and village scenes of George Pearce Ennis, of which "Deep Water Bay," is the best; Anna Fisher's two exhibits are good, especially her "Loading the Boat," and Gertrude Fiske is, as always, clever in her work—her "Morning Light," a work of rare charm. John F. Follinsbee, Mary Foote, Ben Foster and August Franzen are all well represented, notably Franzen, whose bust "Portrait" is typically virile and direct. Kenneth Frazier's "Putnam County Hills" has lovely light, and Arthur R. Freedlander's "My Neighbors," in almost flat tones, has character and force.

The two contributions of Daniel Garber have accustomed delicate and delicious color and joyous atmosphere, and Lillian Genth sends an unusual example in "The Sea Cliff," a quarter life size female nude, typically good in flesh color and drawing, standing against a grass covered rock. Mention must be made of the two strong, rich colored Maine landscapes, by Howard Giles, of Robert A. Graham's four N. Y. city scenes, Gordon Grant's two Marines—one, "The Indianman," very true and with a splendid lift of waves, Granville-Smith's three tender, delicious Landscapes, Edmund Greacen's poetical Winter scene, and Walter Griffin's brilliant and scintillating "Mill Dam."

## Good Works by Many Painters

The canvases of Charles P. and Emile A. Gruppe must be noted, as also Philip Hale's powerful two figure work "Cain" shown in Phila., Birge Harrison's two delightful and characteristic New Hope landscapes, and Abraham Harrington's "Riders in the Moonlight," which, as it recalls a greater painter, would have been better entitled, "Ryder in the Moonlight." There is much poetry in William J. Hayes' "Autumn Landscape" and rarely good decorative quality in Christine Herter's "Linden Leaves" and "Phantasy." Louise Heustis has a good portrait "Olivia," and Arthur T. Hill two excellent landscapes, painted at Montauk. Eugene Higgins' two typical figure works, Felice Howell's three delightful little city scenes, Eric Hudson's "Sailing," delightful in color, Ernest L. Ipsen's figure work and marine are superior, even for this good painter, and Miss Content Johnson's "Portrait of Mrs. Lockwood" is excellent. Francis C. and Bolton Jones each send unusually good examples of their good art, the former's "Chatting," an excellent interior with figures, and the latter's landscape, "Edge of the Wood," one of the best he has yet painted.

## Landscapes, Marines and Portraits

There are nice color and light in Frances Keffer's "Carolina Hills," in Richard M. Kimbel's two landscapes, while Paul King's big canvas, "Boats," is in his best manner. William F. Klein's "Right of Way" is most amusing, and F. McG. Knowles' "On the Quebec Coast" is true to locale and delightful. Edward A. Kramer's three examples are all superior, and of Leon Kroll's three examples, his "Portrait of Mrs. Campbell" is one of the strongest in the display, while the "Visit" is a virile outdoor with figures. From Louis Kronberg come two of his delightful quarter life size "Ballet Girls." Ernest Lawson is at his typical best in "New Hampshire Hills," and J. Mortimer Lichtenauer has a striking portrait of "Mrs. Gair and son." Jonas Lie sends three examples, all winter landscapes, luminous and colorful, and De Witt Lockman is at his best in his "Portrait of Miss W." There are three charmingly colored canvases by Albert Lucas and two portraits by Clara MacChesney—her "Belle of the Forties," an unusually good character and costume study. Others who must be mentioned are Frank M. Moore for his two landscapes and F. Luis Mora for his

(Continued on Page 2)



A BIT OF OLD CHINA  
Valentino Molina

At the Milch Galleries

Charlot. The last named is regarded by some as a new master of sober color effects.

"Among the American exhibitors are Cameron Burnside, with 'Toilette' and 'Sortie de Bain.' F. C. Frieseke with 'Au Soleil,' 'Femme en Bleu,' and 'Eta.' Louis Ritman exhibits 'Gaby' and 'Le Promenade.' Miss Cecelia Beaux shows her portrait of Cardinal Mercier. Eugene Paul Ullman, Eleanor Borcross and Edwin Scott each exhibit three pictures. Other American exhibitors are Matilde Secord, Frances Thomason, Nelda Audibert, Romaine Brooks, J. Barry Green, Alexander Harrison, Lucille Hitt, Robert Ward Johnson, Robert Fulton Lofan, Elizabeth Nourse, Myron O. Nutting and Grace Ravlin.

"A striking characteristic of the salon is the absence of idealistic nudes. French artists apparently are inspired more by Montmartre types than by ancient art subjects."

## NEW ACADEMY ASSOCIATES

At the meeting April 14 of the National Academy of Design the following were elected associates: Arthur Crisp, Anna Fisher, Edmund Greacen, Leon Kroll, Jerome Myers, Robert H. Nisbet, Henry Rittenberg, Arthur R. Spear, Walter Ufer, Harry Vincent, painters; Abastenia S. L. Eberle, Edmond T. Quinn, Janet Scudder, sculptors, and Ernest Roth, etcher.

## BRUSH PAINTING SOLD

George de Forest Brush's latest picture, "At the Fountain," has been sold to an American collector by the Milch Galleries for \$18,000. This is the artist's one picture the past year and is in his latest manner.

## Carnegie Display to Open

The International Salon at the Carnegie Institute, Pittsburgh, the first since 1914 when these annual and important events were interrupted by the war, will open to the public Thursday next, April 29.

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**ARTIST'S CARD**

THE Broadmoor Art Academy of Colorado Springs, Col., announces the opening of its Summer School of Landscape and Figure Painting from June 15 to Sept. 15, under the instruction of Mr. John F. Carlson, and Robert Reid, respectively. For terms and accommodations, address Mrs. R. L. Boutwell, Dir. 27, Pike's Peak Ave., Colorado Springs, Colorado. Send for illustrated catalog.

**LEON RICHTON**, St. Johns Wood Art Gallery, 78 High St., London, N.W. 8. Drawings and Pictures by the Old Masters and Early British School. Drawings and Bronzes by J. M. Swan, R.A.

Mr. Isaac Simmons, of Lewis & Simmons, sailed this week for London to afterwards visit Paris and return in the Autumn. The annual flight of the dealers to Europe has now begun—a sure sign of the near ending of the art season in America.

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**SPRING ACADEMY IN BROOKLYN**  
(Continued from Page 1)

clever "Off for the Day," an excellent study of character in an omnibus interior. Raymond P. R. Nelson has "made a ten strike" in his four examples, all figure works, full of color and joyous in atmosphere, and George Lawrence Nelson is also to the fore with a good landscape, two excellent figure compositions and a delightful flower piece. G. Glenn Newell, Parker Newton, Hobart Nichols, Robert Nisbet, Leonard Ochtmann, J. Olaf Olson, Walter L. Palmer, Clara W. Parrish, Ernest Parthou, V. D. Perrine, Jane Peterson, Bertha M. Peyton, J. Campbell Phillips, Marion L. Pooke, H. R. Poore, W. Merritt Post, Edward H. Potthast, Arthur E. Powell, Marion Powers, and Will J. Quinlan are all unusually well represented, which is saying a good deal, for they are all good painters.

**Redfield, Ryder and Ringius**

From E. W. Redfield comes a delightful landscape "Hilltopps." Agnes M. Richmond has a charming landscape and a good single figure work, and William S. Robinson also a good landscape. There is unusually good work in Paulette van Rocken's "Painting," J. Rolshoven has two excellent canvases, his "Church Interior" and a woman's figure, the last glowing in color. Charles Rosen sends a typical landscape, unusually delightful in color, and Albert Rosenthal, two strong figure works. There are four nice landscapes by Ernest D. Roth, and a strong portrait by Orlando Rouland, of Lt. McKay and two good landscapes, while Carl Ringius shows two of his Western canvases, a strong landscape, and an equally strong animal and figure work, "Throwing a Steer." From Chauncey F. Ryder come three landscapes, one "Mount Lovewell," a really big composition, with fine distance effect, done almost in flat tones. Helen A. Sawyer's "Autumn Woods" must be noted, as also A. J. Schulman's "Winter Moonrise" and Tiber Sear's half life size "Pomona," a delightful picture, with its sense of movement and the girl's flowing drapery. Albert Delmont Smith has four good portraits, perhaps the best, the charming child character presentment, "Barbara Van Rensselaer."

There is only time left for note of the superior examples of Henry B. Snell, Robert Spencer, Emile Stange, Gardner Symons, Walter Tittle, Elliott Torrey, Helen M. Turner, Walter Ufer, Louis D. Valliant, R. W. Van Boskerck, Peter Van Veen, Charles Vezin, Douglas Volk, Edward C. Volkert, Emily Burling Waite, Horatio Walker, Everett L. Warner, Harry W. Watrous, James Weiland, William Wendt, Victor D. White, W. J. Whittemore, Gustav Wiegand, Guy Wiggins, Irving and Gladys Wiles. "Mildred in Costume"—a charming portrait, F. Ballard Williams, Virginia H. Wood, S. J. Woolf, Cullen Yates and Charles Woolf. All the above mentioned canvases would of themselves make a creditable Academy exhibition, in fact one unusually strong.

**The Black and Whites**

Of the Black and Whites, of which there are 203 shown, especial mention must be made of the exhibits of the Beal brothers, E. H. Blashfield, the late Kenyon Cox, A.

W. Dow, Anne Goldthwaite, A. L. Groll, William A. Levy, Dorothea M. Litzinger, Leo Mielziner, Ethel Myers, Joseph Pennell, Jesse Wilcox Smith, F. Walter Taylor, Walter Tittle, Harry Townsend, S. J. Woolf, Mahonri Young, and a group of etchings by the late J. Alden Weir.

**Some Good Sculptures**

The sculptures, which unfortunately, and as usual, must be left to the last, can therefore have only scant mention. They number 77, and while there are few remarkable works, the exhibits must be mentioned of Herbert Adams, Chester Beach, George De Forest Brush, Cyrus Dallin, A. St. L. Eberle, Enid Foster, Daniel C. French, Emil Fuchs, Charles L. Hinton, Malvina Hoffman, Anna V. Hyatt, Augustus Lukeman, R. Hinton Perry, Edward C. Potter, Edmund T. Quinn, F. G. Roth, Cartaina Scarpitta, Carl F. Skoog, Janet Scudder, A. C. Simons, A. A. Weinman, Mahonri Young and Marco Zim.

James B. Townsend.

**Felicie Howell at Macbeth Galleries**

In one of the smaller of the Macbeth Galleries, 450 Fifth Ave., Felicie Howell is showing a small group of her work through April 24. A strong draughtswoman and good colorist, her well chosen subjects present an agreeable impression. Of particular attraction are her street scenes. "A Gloucester Street," "Christmas Greens" and "East Nineteenth Street," are recorded in the personal and interesting manner that has always attracted patrons to her work. "The Day Before Christmas" is an interesting composition with fine gradations of soft greens, relieved by their complementary tone. "Mignonette," is a decorative flower piece, lovely in quiet tones. There is good design in "Gramercy Park," full of truthful atmosphere and fine in color; "Fifty-Seventh Street by Moonlight," has good tonal qualities, and "A Washington Doorway," "The Decorator Gouse," Washington and "Grandmothers Gown," are all interesting compositions, ably presented.

**Kathleen Houlahan at Touchstone**

After several years spent in her home, Seattle, Wash., Kathleen Houlahan returns to N. Y. with a collection of oils, which includes landscapes and figure compositions. Some years ago she began her art career under Robert Henri, when she was a promising student. During her absence, however, from N. Y., her work has not improved to any noticeable degree and her early promise appears not to be fulfilled. Her color is uncertain and her drawing indifferent. In "Sunset at Mirror Lake," the reflections of the snow tipped mountain in the water are quite as solid as the landscape itself. In "Jimmie" and "Archie MacClellan," portraits of children, she gets good expression. In "Fuschias," a flowerpiece, she has succeeded in getting a decorative quality and better color than most of her work betrays. It is in "The Looking Glass" that she has done her best work. The figure is well drawn and the composition and color are interesting.

Henry S. Eddy will remove from his old studio in the Hartford Bldg., Union Sq., on May 1, to establish himself at The Sherwood, 58 W. 57th St.

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#### Hunt Diederich at Kingore's

The reception given Hunt Diederich's sculptures at the Kingore Galleries, 668 Fifth Ave. on April 20, placed there under the auspices of Messrs. Leo Everett, Philip Lydig, C. C. Rumsey, James Speyer, John Sanford, Hunt Slater, F. W. Vanderbilt and Schuyler Warren, was attended by numerous art patrons and women of society. The spacious, well-lit galleries were attractively decorated and the sculptures, so individual in design and virile in execution, were shown to advantage. The works are designed to be useful as well as ornamental. A number of fire screens with various animal models to carry out rhythmic patterns in stimulating, sinuous lines and curves, are among the articles of utility given artistic attention. Some candelabra of wrought iron, ornamented in brass are unusually interesting in design as are also plate stands, with graceful figures of animals silhouetted in hand-cut bronze and iron, flower boxes and book ends, trays and balcony gratings.

One fire screen with a network of brass forming a background for a Russian scene, made from hand cut iron, has action, and is picturesque. "Deer and Hounds" is another interesting screen. Several balcony gratings are also beautiful. Flower boxes, owned by Mrs. John Sanford, are made of zinc toned to enhance a design composed of birds and flowers in rhythmic line and grace. A large fountain, which occupies the main area of the rear gallery, is the artist's most recent work. Three heroic horses, resting on their haunches, hold the huge basin on their heads. "Playing Hounds," a large bronze has action and fine modeling. There are a number of smaller works of which "Dancing Faun," is graceful in movement and fine in action.

#### Twelve Americans at Schwartz's

A late season exhibition of twelve modern American oils is on at the Schwartz Galleries, 14 East 46 St. The pictures have been well chosen, and the display is an attractive one. There is a golden glowing color harmony, "Golden Morn," by Henry Hammond Ahl, typical winter snow landscape by Ernest Albert, an unusually good Frank De Haven, "Autumn Reverie," and a tonal symphony, "Eventide," a N. Y. park scene recalling Cornoyer's work, by Robert C. Graham.

Cullen Yates has a rich colored virile Autumn landscape in his best manner, Birge Harrison one of his favorite motives "Red Mill-Cos Cob," charmingly poetical, P. Van Veen a tonal bluish landscape, while Oscar Fehrer has a well drawn expressive figure work—"Boy Fishing," and Olaf Olsen is finely represented by a strong rich colored and truthful harbor and wharf scene.

#### Woman's Art Club Show

The Catherine Lorillard Wolfe Art Club, Grace House, No. 802 Broadway, is holding its annual exhibition by members, until May 15. The catalog has 29 numbers. The Portrait Prize was given to Miss C. Barrett Strait, for her colorful study of a woman author; the Landscape Prize went to Dorothea Mierisch for her "Swimming Hole," and the Watercolor Prize to Anna Morse, Director of Art, Adelphi College, Brooklyn, for her "Red Barn."

Other exhibitors whose works merit mention are M. A. Doull, Mary A. Kirkup, Minuetta Good and Mrs. Alta West Salisbury.

#### Valentino Molina at Milch's

Elliott Daingerfield writes an appreciation in the foreword to the catalog of Valentino Molina's exhibition at the Milch Galleries, 108 W. 57 St., on through May 1. He says: "The art of Mr. Molina is at once trained and subtle. These qualities alone would not be enough, because underlying all great art there is expression, and this he has to a great degree. His impassioned love of light is manifest everywhere, and light is the presence of Spirit. We reach into the depths when we say such things—if we can't say them, art is not present. How valuable, then, the work of this man becomes."

Mr. Daingerfield dwells on the remarkable quality of light evidenced in Molina's work. He is indeed skilled in rendering light, and more, is an adept in linear attainment. He knows the importance of composition and selects his subjects with innate refinement, the result of extreme culture. As a painter of sunlight, he has achieved marked success, in "Sun Glory," a nude figure bathed in sunlight, seated on a rock in the midst of rippling water that catches the sun's light. "The Beginning of Summer," a lovely young girl in summer attire holding a bouquet of flowers, is an accomplishment. His exhibition proves also his versatility. He goes from sunlit landscape and marines, which he renders with extreme ability, to decorative flowerpieces, painted with the utmost sympathy. Again he selects an interior and paints texture in his able manner. "A Bit of Old China," reproduced on the front page is beautifully composed with rhythmic lines and good expression. "Youth and Age," is a charming figure of a girl in a terra-cotta gown, balanced by complementary accessories. And "Under the Willow," "In the Shadow of the Brook," and "The Young Crusaders" are all excellent.

#### Harry Spiers at Babcock Galleries.

Harry Spiers' watercolors at the Babcock Galleries, 19 E. 49 St., shown through May, have the charm of individuality and poetry. He sees Nature in her quieter moods and envelopes his works with tender atmospheric qualities. He has a manner of preparing his surfaces, brushing them as it were, to a state of roughness, that gives his pictures an oil-like appearance that adds depth to their texture. He presents "Sunset" (after a storm) with dramatic force in rich color. "Winter," a fine rendition of the texture of snow, is also an attractive canvas. "The Green Field," is an interesting study in various tones of alluring greens,

#### PROVIDENCE

The Providence Art Club is holding its Forty-first Annual Exhibition of Painting and Sculpture, with 50 oils, 19 watercolors and some sculpture. Well known artists represented include Henri, Luks, Couese and Sloan, each sending one or more canvases. It is, however, in the work of artists of perhaps less claim to eminence that the interest largely centres. Frank C. Mathewson's "Rhododendron, Overmantle Decoration," is full of interest and excellent in color and design; "Summer Morning—Campabello," by A. E. Sims, is a fine landscape with low horizon and a tenderly painted sky; "The Blue Tea Set" by Josephine H. Anthony is well handled, especially in regard to textures, and "Portrait" by Will R. Davis is adjudged the best figure picture shown. Dorothy H. Brown sends a fine still-life, "The Pewter Plate"; S. R. Burleigh is well represented in "A Fisherman's Home"; Earl Davis, in a canvas entitled "Sketch," has essayed an interesting problem with success: F. U. DeVill shows 3 good canvases, H. Farnum sends "Casbah" and "Capri," both typical and pleasing works; Maude R. Fenner sends "An Amber Sunset" full of warmth and glow; and Joseph Guerin has two snow pictures of unusual merit. Of the watercolors, "Toward a Winter's Twilight" by H. D. Dyer is decidedly the best. He has caught the real winter atmosphere and has struck a very happy note. Florence Minard's "Pastel Study of Head" is one of the best things in the exhibition, although quiet and unobtrusive in color and design, and Angela O'Leary's sketch of a second-hand shop doorway entitled "Waiting for Business" is picturesque. Orchid studies by R. H. I. Gammuell attract attention by reason of a rather unusual and harsh color scheme in which a very insistent deep blue in the accessories seems to rob the flowers of their natural delicacy.

W. Alden Brown.

Janet Scudder, who has a studio at 83 Irving Place all winter, plans to go to France to work in her Paris studio during the coming summer. She will sail for Europe in May.

#### CHICAGO

An exhibition of furniture at the Art Institute comes from the Metropolitan Museum's collection of American designs from museum influence. The Art Alliance has taken on an aspect of greater activity with the maturing of plans for a school of window trimming and dress designing. The former course will be given under the direction of Elmer Tannehill, the "window artist," and the latter under that of the Fashion Art League.

From the recent Hamilton Club show of sketches by Chicago artists 93 sales were made, 67 to buyers who had never visited the Institute. A similar exhibition is planned for the South Shore Country and Illinois Athletic Clubs.

The Palette and Chisel Club medal for the best work of the year has been bestowed upon David L. Adam. The entire club balloted and the work receiving the lowest number of votes was eliminated until only two remained, and then a final ballot decided.

Two important portraits were unveiled at the Studio of the Staceys Sunday last; those by Mrs. Stacey of Mrs. D. N. Danek, the pianist, and of Mrs. Cromwell Stacey.

F. C. Peyraud is showing his recent landscape work at his studio.

The William Jean Beasley watercolors are still a drawing card at the Reinhardt Gallery.

Claude Buck is taking well at Thurber's and the town is waking up to the presence here of a man of great promise. The color, richness, symbolism and mystery of his work have served to attract numbers of new admirers.

Mr. J. W. Young announces an exhibition of the duck shooting and fishing pictures of Smedkin, to succeed the Potthast show.

The removal sale of prints and etchings continues at O'Brien's and their new establishment on the North Side will set a new standard for art galleries in the West.

The F. C. Austin sale will open Apr. 26 at Williams, Barker & Severn's auction rooms, and much interest has been evinced during the week in the pictures, bric-a-brac, fine furniture and rare rugs arranged for inspection prior to the sale. The discovery here of a rare India shawl, made for the coronation of Queen Victoria, is also an item of interest to collectors.

Evelyn Marie Stuart.

#### CHARLOTTESVILLE (VA.)

There is on in Madison Hall, University of Va., a display of paintings and bronzes by contemporary American artists, through April. There are some 20 canvases by Robert Henri, George Bellows, W. J. Glackens, Karl Anderson, Childe Hassam, and others. The group by Bellows is especially notable, six canvases, including his "Men of the Docks," which won for him the gold medal at the Panama-Pacific Exposition, also three striking portraits. Anderson, who won the first prize at the National Art's Club this winter, is represented by "Wistaria," an idyl of flowers and sunshine; while Henri has two striking studies of varied racial types. Hassam has a winter scene of N. Y. under the falling snow. The sculpture includes statuettes by Borglum, Proctor, and others of the leading younger sculptors. Especially notable are the "Old Virginian," by Charles C. Rumsey; "Les Orientals," by Malvina Hoffman, posed by Pavlowa and Nordkin; the small replica of Anna V. Hyatt's "Joan of Arc"; and the engaging "Frog Baby" and "Crab Baby," by Janet Scudder and Edith Parsons. The collection was assembled by Miss Louise Smith of Randolph-Macon Woman's College in Lynchburg, as the ninth in her series of annual exhibitions, and it is due to her wide personal acquaintance with leading artists that it is such an assemblage of the work of the best talent. The University expects to continue this co-operation with Randolph-Macon in following years also. The pictures, although loaned through the generosity of the artists, are purchasable, at studio prices. Nothing would be of greater service in helping the continuance and the quality of such loans in future year than the sale of a canvas by whomever purchased, while the pictures are on exhibition here. Steps were taken at Lynchburg to secure for Randolph-Macon Women's College the "Men of the Docks," and any similar action here would be most welcome as supplementing the nucleus for the University Art Museum already provided by the Payne gift.

The exhibition loaned last Autumn by the Metropolitan Museum represented the schools of painting of the middle 19th century.

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#### INDIANAPOLIS

The 13th annual exhibition of Indiana Artists is on at the Herron Art Institute. The show quite ably sustains the Hoosier standard of merit. There are about 250 paintings hung but many good names are missing. Ada Walter Shulz's charming figure piece and Francis F. Brown's landscapes in creative fantasy occupy the prominent positions on the north wall of the gallery. Otto Stark's Leland work and Adolph Shulz's splendid Brown County landscapes have the leading space on the east and west walls. The two prize pictures are small in size, the Holcomb prize awarded to William Forsyth's "Woods in Autumn," a pure wash watercolor, the Art Association purchasing prize going to Francis F. Brown's "Cloudy Day," a landscape in tempera. Mr. Brown won the 1920 Foulke prize at Richmond, Ind., with one of his imaginative landscapes. He received his entire training in Indiana, first under J. Ottis Adams and in the Herron Art School. The entire force of instructors in the Art School are represented in the exhibit as well as a number of the more advanced pupils. The hon. mentions went to Ralph M. Britt for a pastel, "The Oxen," to Simon P. Baus for a portrait, "Miss Caroline Hendricks" and to Dorothy Morlan for a small oil, "Winter Evening."

T. C. Steele is represented by two large canvases, "The Iris Road," "The House of the Singing Winds" and "The Peacock." After a few years of absence J. Ottis Adams is welcomed back in the exhibit with two canvases, "Michigan Poplars" and "Michigan Woods in Autumn" and also two canvases of the South, "A Country Road" and "Midwinter, Florida." Otto Stark is represented by "Tranquil Waters," "After Glow" and "Forest Opening" all in his usual distinctive style. William Forsyth's work is full of color and character. Simon Baus is represented by a group of portraits, Olive Rush by a child portrait of "Louise," Clifton A. Wheeler by four interesting canvases, Louise A. Zaring by "Sunday—Provincetown" and some batik of splendid design and unusual coloring. The Indiana men residing in N. Y., who sent work to the exhibit are Wayman Adams, Martinus Andersen, Lynn T. Morgan, Charles MacOwan Tuttle and Charles H. Rice. Myra R. Richards is represented in the sculpture exhibit by her life size standing figure of James Whitcomb Riley. The outstanding works from other parts of the state are by H. G. Davisson, Fort Wayne; Laura A. Fry, Lafayette; Helen M. Goodwin, Newcastle; Hollis E. Millison, Shelbyville; Mary F. Overbeck, Cambridge City.

William Coughlen, Sec'y of the John Herron Art Institute and director of the Art School has offered his resignation, to take effect the middle of April to enter commercial life in Cleveland, Ohio. He has been connected with the museum for eleven years during which time he has been an enthusiastic worker.

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**ART AND BOOK SALE CATALOGS**—The American Art News, in connection with its Bureau of Expertising and Valuation, can furnish catalogs of all important art and book sales, with names of buyers and prices, at small charge for time and labor of writing up and cost of catalog when such are de luxe and illustrated.

## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

## RENOIR DRAWING DISPUTE

The recent dispute as to the authenticity of certain oil sketches, attributed to Renoir, sold in this city last February, such claimed authenticity on the part of the English art critic who compiled the sale Catalog, and endorsed by the President of the Auction Co. which held the sale, having been disputed by the artist's son in a letter to a Paris art journal, and one of the partners in a Paris and New York art firm of wide reputation and standing—has developed into a very pretty quarrel. The dispute, made public just before a second sale—this time of drawings also claimed as by Renoir, by the same English critic and auction house last week—naturally affected such sale. There were several buyers of note at this last sale, however, who purchased a number of the drawings—so it is evident that some art buyers and lovers who ought to know, decided the chances of authenticity were sufficiently good for them to bid. They were presumably strengthened in their belief by the auctioneer's announcement, previous to the sale, that the drawings had been the property of a Baroness Zimmerman, who died in Los Angeles two years ago, and to whom Renoir had presented them.

The further announcement of the auctioneer of a public meeting at the close of the season, when evidence will be given as to the motives of

the adverse criticism of the Renoir sketches and reproductions of certain "Fake" pictures, sold by certain N. Y. dealers this very season will be shown on the screen—has awakened lively anticipations of what may prove the start of a lively war in art dealing and auction circles.

The precise question at issue at the moment is whether the more credence should be given to the published statements and defence of the provenance and authenticity of the works, by the critic and auctioneer, or to the also published denial of such provenance and authenticity by the artist's son and the well known Paris and New York art house, above mentioned. We are informed that the redoubtable Pennell (My word—another scrap for "Joe"), and who ought to know something about lithographs and also Renoir's works, warmly endorses those sold in Feb. and last week, and that they are also endorsed as Renoir's by other American artists familiar with that master's work.

As we have said, it is a very pretty quarrel, and we do not pretend to offer our humble opinion on a question on which such "Experts" on Renoir differ so widely.

## ANOTHER ART JOURNAL DEAD

The Fine Arts Journal of Chicago is dead. It has led a precarious existence the past three years, since it lost the advertising of the N. Y. and Eastern art dealers who were induced by glib agents, receiving ruinous commissions, to patronize the periodical—good evidence of the unwisdom of advertising without investigating claims of highly paid agents. The publication never had a modicum of the circulation it claimed and no influence whatever on collectors in the West, as although it was attractive in appearance, it dealt for some years chiefly with the pictures of the deceased firm of Moulton and Ricketts, who started and backed it, and when after that firm's failure it passed to the control of a Mr. Campbell, a Travel writer and advertising man, it was largely made up of illustrated articles on such old and academic topics as "The Art of the Luxembourg," etc.

Why will art dealers and patrons pay, often comparatively large sums, for advertising, to so-called art periodicals, such as the Lotus Magazine, now defunct, the Fine Arts Journal, and others of a like necessarily ephemeral character, as they have really no field to fill and no purpose to serve save the hoped-for gain of their promoters. None of these defunct publications, nor others which are tottering to a fall, could have existed, much less flourished, for any time save for the specious promises of their promoters, and the claims of glib advertising agents. It is a safe rule to advertise in and patronize only periodicals like the AMERICAN ART NEWS, which have an established reputation for fulfilling their obligations to their creditors, readers and patrons, and which are useful in their field to their patrons and readers, and the art world in general.

This criticism, evoked by the demise of the Chicago Fine Arts Journal, is

not based on any feeling of rivalry nor jealousy, as we have our own special field, and the lately deceased Fine Arts Journal and its New York predecessors to the publication cemetery, the Lotus Magazine, with its "Smart" list of "Founders," and its successor, Art and Life, with others still living if precariously, have and do not interfere with nor injure our progress or prosperity in any way. We have succeeded where they failed or will fail, for the simple reason that we have never been controlled nor influenced by founders nor stockholders, and have been and remain absolutely independent, have had and retain the "courage of our convictions," make no claims we cannot substantiate, and give our patrons and readers each week of the art season, from October to July, what they cannot find elsewhere—namely, all the news of interest and importance, of both Europe and America, accurate and reliable records of all important American and European art and literary auction and private sales, and intelligent and fearless editorial opinion, and discussion of the foremost art topic and news of each week.

## A Critic's Disclaimer

Editor "American Art News":

Dear Sir:

Your correspondent, who signs himself "Academician" and who, I am sure, is one, is grievously in error in what he tells you about me. The detailed news of the Spring Academy for which he yearns was published in The Sun and N. Y. Herald on April 7, the day after the private view.

Usually we allow a full column to this service but this year, owing to the paper famine, the managing editor cut down the space to one-half of a column. Next year (D. V.) we will go back to the original plan.

Sincerely yours,  
Henry McBride.

N. Y., April 20, 1920.

## THE "CRITIC"

There was a young man with a gun,  
Said, "Behold I've a place in 'The Sun'!"  
So he swung his old bluff:  
"Here! Away with this stuff,  
Just the crackers and tea—then I'll run."  
Brooklyn Museum Lover.  
Brooklyn, April 20, 1920.

## OBITUARY

## Henry Mosler

Henry Mosler, veteran American artist, who has been ill for nearly two years past, at N. Y. residence of his son, following first accident and later an attack of pneumonia, died there Wed. last Apr. 21 from heart trouble. He was born in N. Y. City in 1841. His parents moved to Cincinnati when he was 10, and it was in the West that he began his work as an artist. He turned naturally to engraving and painting, and studied under James H. Beard, became an art correspondent for Harper's Weekly during the civil war, on the staff of Gen. R. W. Johnson in the West.

After the war he studied in Dusseldorf and under Hebert in Paris, and during a brief return to this country painted "The Birth of the Flag." Soon after this his "Early Cares" and "The Quadroon" were shown at the Salon and in 1879 the French Government bought "Le Retour" for the Luxembourg. In 1890, when he returned from this city, he had seen his pictures in many of the famous galleries of Europe and had won many medals, among them the Salon gold medal in 1883 and the Paris Exposition silver medal of 1889. The French Government decorated him with the Legion of Honor.

In 1914 he opened a studio in Carnegie Hall, where, until his illness, he continued to paint genres. His American honors include the grand gold medal and diploma of honor at the Atlanta Exposition of 1895; the Thomas B. Clark prize, Academy of Design, 1896, and gold medals at exhibitions in Phila. (1897) and Charleston, S. C. (1902). His more famous paintings, some of which have found permanent lodgement in the European galleries are: "The Lost Cause," "Purchase of the Wedding Gown," "Spinning Girl," "The Wedding Banquet" and "The Last Moments."

He is survived by two daughters, Mrs. J. F. Seder and Mrs. Otto Marx, and two brothers, Dr. Frederick Henry Mosler and

Arthur Mosler. The artist was a member of the Loyal Legion, and resigned from the Academy of Design in 1915.

## Jean Baffin

Jean Baffin, sculptor, a pupil of Aime Millet and Jean Garnier, died in Paris, April 19 last. He was born at Neury-le-Barroin, France, in 1851 and first showed at the Salon in 1881. Among his works were "Jacques Bonhomme," "Marat," and "La Mere du Sculpteur."

## Augustus Buhler

Augustus Buhler, marine and landscape painter, who painted at Gloucester, Mass., died there April 18 last. He studied at the Julien Academy in Paris under Benjamin Constant and Julien Lefebvre. On his return he did illustrations for the Youth's Companion and Harper's then turned to water colors and finally to oils. He was a member of the Boston Arts Club and the Salmagundi Club.

## William R. O'Donovan

William Rudolph O'Donovan, sculptor, died April 20 at Flower Hospital, N. Y. He was born in Preston County, Va., in 1844, and enlisted in the Confederate Army in 1861, serving with the Staunton Artillery until the surrender at Appomattox. In 1893 he married Miss Mary Corcoran, of New York, having established his studio here. He was one of the four founders of the Tile Club and held memberships in many clubs and associations, including the Society of American Sculptors and the Architectural League.

For fifty years he had a studio in N. Y. and executed many portrait busts and bas-reliefs. His portrait of William Page was presented to the National Academy and among his other works are busts of Arthur Quaitley, R. Swain Gifford, Winslow Homer, Thomas Elkins, Edmund Clarence Stedman, Walt Whitman and Gen. Joseph Wheeler. He gave his attention to painting for ten years, and then returning to sculpture, executed busts of Gens. Daniel E. Sickles and James Grant Wilson, and statues of Washington for Caracas, Venezuela, and for the monument commemorating the peace at Newburgh and for the Trenton battle monument. He also executed statues of Lincoln and Grant for the Soldiers and Sailors arch in Prospect Park, Brooklyn, and numerous other statues for soldier monuments.

## Frank S. Daggett

Frank S. Daggett, director of the Museum of History, Science and Art of Exposition Park, Los Angeles, died at Redlands Apr. 5 last.

He was 60 years old and a native of Norwalk, O., went to Los Angeles in 1911 to make his home, and under his direction the bulk of the prehistoric mammals of La Brea tar pits near this city have been unearthed and established in the collection at Exposition Park. Mr. Daggett was the first and only director of the Exposition Park Museum. He received the degree of doctor of science from Occidental College.

## Briton Riviere

Briton Riviere, the artist, whose eightieth birthday would have been celebrated next August, died in London, April 20. Early in life he became a painter of general subjects, but in the late '60s turned to animal painting and beginning with the "Sleeping Deerhound" produced a series of such subjects which won him wide recognition. He was a constant exhibitor at the Royal Academy.

The N. Y. Tribune says that Briton Riviere "was the Prince of English animal painters." He was educated at Cheltenham, where his father, later an art teacher at Oxford, was drawing master. The artist was graduated at Oxford. When only 11 he had two pictures shown at the British Institution, and at 17 he exhibited three works at the Royal Academy. After this he followed the pre-Raphaelites, but in 1865 returned to his original method, and became an annual exhibitor at the Royal Academy. He did much illustrating for English and American books and for "Punch." He was elected an A. R. A. in 1878, and an R. A. in 1881 and was made a D. C. L. by Oxford in 1891. He married a sister of the poet Sidney Dobell in 1867, and one of his seven children is Claude Riviere, an eminent London physician, and another, Hugh Goldwin Riviere, the English portrait painter. Most of the artist's works are familiar through reproductions everywhere. The most famous is the well known "Daniel in the Lion's Den."

## COLUMBUS

The Columbus Gallery of Fine Arts has opened with an exhibition of 42 canvases from the Babcock Galleries, N. Y. The old Sessions homestead has been redecorated by the Miller-Kelton Studios and the high ceilings, fine mantels and mouldings make an interesting setting for pictures. The group of American pictures are hung both on the first and second floors, making altogether a good showing. An exhibition of works by Henry S. Eddy will follow the Babcock group.



# LONDON LETTER

London, April 14, 1920.—The dovescotes of art have been fluttered by the announcement that Augustus John was to permit his name to be included among the list of candidates for Academic honors. Now not only is it understood to be a perfectly trustworthy piece of news but, what is even more surprising, it is believed on what would appear to be good authority, that this iconoclast among the artists will, in all probability, be elected to the ranks of the Academicians with little opposition. Up to now, no Academy show has ever been graced by any of John's brilliant work, for words have not been expressive enough to convey a sense of the depth of his contempt for the Institution. Even now, when he seems about to enter its portals, his condemnation is not a bit less forceful. It is becoming, however, quite a matter of common occurrence for artists to suddenly become full-fledged Associates without having previously contributed anything to the Academy exhibitions. Sir William Orpen and Charles Shannon are two other instances. If John is actually elected (and it is hardly likely that he would risk submitting his name, had this eventuality not been a foregone conclusion), it means of course that many another confrere in art will follow in his footsteps, so that before long one may find a bloodless revolution enacted in the precincts of Burlington House.

## Academy "Show Sunday"

This year's Academy is not to be without the problem and anecdotal picture that the public so dearly loves, for "Show Sunday" this Spring revealed quite a number of canvases of this description, ready to invite the decision of the Hanging Committee. Edgar Bundy, who usually strikes this popular note, again challenges discussion in his "Scandal," a work likely to create as much interest as his former compositions on similar lines. Among the works which deal in latter-day history, Frank O. Salisbury's picture of the National Thanksgiving Service on the steps of St. Paul's is bound to take a prominent place, while another subject picture, carried out on a big scale, is Olivier's "Meeting of the Supreme War Council at Versailles." Among the portrait painters, J. J. Shannon shows portraits of Sir Oswald Stoll and the Hon. James Dewar, while Miss Flora Lion has a graceful mantilla-draped picture of Mme. Merry del Val, wife of the Spanish Ambassador, and another of Mme. Tchernicheva, the Russian dancer, as Cleopatra.

## Easter in the Salesrooms

There is little salesroom news to record this week for Easter has caused a suspension of activities for the time being. It is a common thing for would-be vendors, when sending in art works to an auction-room to stipulate that these be not included in any dispersal dated round about holiday times, for such periods invariably bring a lowering of prices and a thinning of bidders with them. But such considerations do not weigh equally with exhibitions, for these seem to time their openings, irrespective of the general exodus of Londoners to the country. Perhaps the organizers rely on the arrival in town of the "country cousins" to fill up the gaps. Certainly the galleries seem as well filled as ever, and especially is this true of the most important of all, the National Gallery, which of late appears to be more frequented than at any period of its existence. No doubt the "go ahead" methods of its curator are largely to thank for this improvement, for the fact that the rooms are from time to time rearranged according to schools and nationalities, acts as a direct incentive to many to make more frequent visits than they would otherwise be inclined to indulge in. There has of late been almost as large a crowd grouped round the El Greco "Agony in the Garden," as around the most approved Academy "picture of the year."

Some good work by Clausen, Lamorna Birch, Anning Bell and others is to be seen at the Spring show of the Royal Society of Painters in Watercolors, where there is a good deal to be seen of real merit, although perhaps not a great deal that can go under the name of Inspiration. After a surfeit of "modernism," an exhibition of this calibre is quite soothing in its effects.

## Pictures for Australia

The National Gallery of Victoria, N. S. W., is to enjoy the possession of the "Book of Hours" that fetched the sum of 4,500 guineas at the Wharnccliffe Sale at Christie's in February, the funds of the Felton Bequest defraying the cost. It is suggested in some quarters that in the years ahead Australia and New Zealand may become formidable rivals with America in wrestling from the Old Country its hoard of art treasures, and indeed it is not unlikely that at least the municipal museums will enter more largely in the future than in the past into competition. Then will prices tend to soar, even more excessively than under present conditions! A fine Rembrandt, a portrait of Edmund Law, Paley's biographer, has recently left for the Melbourne Art Gallery. L. G. S.

# TABLEAUX ANCIENS

F. Boucher, J.-B.-S. Chardin, F. Goya, C. Huet, M. Q. De La Tour, Sir Th. Lawrence, Le Riche, J.-B. Perronneau, H. Robert, J.-F. Schall, etc.

## Aquarelles, Dessins, Gouaches

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# ART IN SWEDEN

Copenhagen, April 1, 1920.

The importance which Copenhagen has assumed as a commercial city during war times is everywhere manifest. As a result of this industrial prosperity numerous art shops with small galleries have come into existence since 1914. Every art dealer tells one that while business is somewhat slow at present, there were big sales of paintings during the period from 1916-'18, when the people who had suddenly acquired money both here and in the rural districts, swarmed into the art galleries—but they all wanted Danish pictures.

At Winkel and Magnusson's, the largest and oldest art dealers here, there has just been a show by a popular local painter Ludvig Find. His landscapes and portraits are all done in a rather dry manner, and his low-toned color scale seems to appeal to the Danish eye, judging from the number of sales he has made. Find's drawing is more convincing, and a saepia sketch of a family scene shows where his real force lies. The same firm were fortunate in securing two splendid private collections, one formerly owned by M. Montaignac, the other by M. Viav, sold in Paris during 1918, as war sacrifices. When brought here they were displayed at the large Charlottenborg Gallery, and never before had Copenhagen seen so magnificent a display of works by Manet, Monet, Renoir, Pissaro, Sisly and Cézanne, and other well known modern French masters. Unfortunately the sales were not as large as they might have been. Consequently the above mentioned dealers are still holding a number of these marvelous canvases.

Three local women painters, Mme Haslund, Signe Brammer and Gerda Schrader are displaying their paintings at the Holger Ferlov Gallery. In all there are about 90 canvases, among which landscapes and interiors predominate. The latter seem to be especially favored by Danish artists. "The Belgian Fugitives" by Mme Haslund appeals very strongly to the visitor's imagination, and easily takes first place in this show, though as a painter, Miss Brammer appears to be the strongest of this group. There are various other shows going on, one of the best being that of a young painter Mogens Gad.

## Five Icelandic Painters

Far and away the most unique exhibit is that of a group of five painters from Iceland at the Kleis Galleries. After the more or less indifferent and mild color seen at other local dealers one feels that this breath from the arctic circle is as invigor-

ating as a spring tonic. It is the first time these young artists have ever exhibited in this city, or anywhere else outside of their native island. They claim to have established no school as yet, but a few, like Jon Stefansson, have been inspired by modern French art. While there is evidence of some French influence, one feels that these northernmost artists are decidedly individual, and once on the right road will develop a strong native art.

Asgrimur Jonsson, whose landscapes are powerful, exhibits a large oil painting of Mt. Hekla. He is particularly facile in watercolors; one of which, called the "Lavamark," reminds one of Cézanne. Kristin Jonsdotter Stefansson is the only woman in this group. She has among other things contributed a landscape in oil called "A Mountain Pass" in which she handles the sparkling masses of glacial snow with the greatest dexterity. The deep crevices are iridescent with glowing color. The drawings by Gudmundur Thorsteinsson gives one a glimpse of life in Reykjavik. He depicts the native fisherfolk dancing on the dock during the white nights, or hints at scenes in dim taverns. Whether he sketches a couple of intoxicated lovers or a scene in a madhouse, the vigor of his line is proof of his keen observation and facility of execution. There is much to be hoped from a group of artists whose work is eloquent of such refreshing color and virility.

Copenhagen's Industrial Museum has turned over one gallery to an exhibition of extraordinarily fine Chinese works of art loaned by the Christiania Museum. The collection comprises 139 paintings in fine condition, same dating back as far as the Tang Dynasty. The majority are paintings of Kakemono form.

It is always interesting to look over the latest output at the studios connected with the Royal Copenhagen Porcelain Manufactory. The Faience Department is particularly developed, due to the progressive spirit of Director Dalgas who is at the head of this large institution. An interesting new feature is the manufacture of white and blue faience decorations for iron stoves, for which large orders have come from England. The shortage of coal so keenly felt everywhere has made the grate-fire unpopular, and stoves have been much in demand. Lamps are now being mounted in the Manufactory, and of late, silk shades have been decorated there too, to harmonize with the porcelain body. Kai Nielsen, one of the best known artists in the concern, has invented some splendid Faience bird-groups, illustrating old Danish folk songs in most humorous forms.

# TABLEAUX MODERNES

## Aquarelles—Pastels—Dessins

par Corot, Decamps, Delacroix, Diaz, Fortuny, Fromentin, Harpignies, Meissonier, Millet, Monet, Gustave Moreau, H. Regnault, Ary Scheffer, Stevens, Troyon

Sculptures par Gemito—Rodin. Tableaux Anciens par Van Goyen—Guardi

## Six Magnifiques Tapisseries

tissées d'or, d'argent, et de soies de couleurs—Ferrare (Italie) XVI<sup>e</sup> Siècle

Tapisseries des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles  
provenant de la collection de Madame A. C....d'A...

Vente apres Deces a Paris, Galerie Georges Petit, rue de Sèze 8. le 14 Mai 1920  
Expositions les 12 et 13 Mai

Commissaire-Priseur, Me F. Lair-Dubreuil, rue Favart 6

Experts

M. Georges Petit  
rue de Sèze 8

M. Jules Feral  
rue St. Georges 8

M. Henri Leman  
rue lafitte 37

# FRENCH COOPERATION IN ART

Paris, April 10, 1920.

The ever-increasing extension of the art-trade here both as regards antiques and modern works, has resulted in an organization, appealing at once to the interests of collectors and dealers whether French or foreign, entitled the *Chambre Syndicale de la Curiosité et des Beaux Arts*. The building, in which the Chamber is lodged, is situated at 16 rue de la Ville L'Evêque, and was formerly occupied by the late M. Chappey, the famous dealer in antiquities, and after him by Mr. Hodgkins, the English dealer so well-known to connoisseurs.

On the first floor are the offices of the management and staff, a reading- and writing-room open to visitors wishing to look up data, make notes, etc. The general secretary, M. Marchais, has made a methodical classification of the technical newspapers, the art-reviews and magazines, the catalogs of sales, published in France and abroad, and of other material useful to collectors, art writers and dealers. On the same floor are a number of little offices, provided with desks, telephones, etc., which the Chamber puts at the disposal of its members for correspondence.

On the second floor are the exhibition rooms, large and well-lighted, the walls hung in materials in the best taste, silks in almond green and greenish-blue taking the place of the horrible dark-reds and brick-colored grounds formerly erroneously considered suitable back-grounds for art works. Exhibitions of paintings and other art works will be held here, some from the collections of the syndicate's members, and all to be passed upon by the advisory board. Shams can never find their way within these walls. Purchasers will be given every guarantee. The exhibitions will be arranged according to schools and periods. Displays of modern works are also on the program. The Syndicate consists not only of dealers in antiques but also of picture-dealers generally, craftsmen and goldsmiths.

There has never been a Syndicate Chamber in Europe of equal importance. In England an attempt was made to form a similar organization, and private subscriptions had been collected, one of £1,200. But the scheme was abandoned as the dealers were not able to agree with each other regarding it. The French Syndicate's board of directors has appealed to the members of the corporation, who have responded with contributions varying between 100 and 10,000 francs to make up the total of 300,000 francs needed for the organization of the headquarters and its different departments.

The *Chambre Syndicale's* previous quarters were in the rue Bourdaloue. It was founded some twenty years ago by M. Paul Roux who presided over it from 1901 to 1904, and was followed by M. Fernand Schutz (1904-1917) whose successor is M. Edouard Jonas. Since then, owing largely to the activity displayed by M. Jonas, the membership has risen from 360 to a thousand and more. The original annual subscription of 30fr. will be increased to 100fr. and members who are in a position to do so will be asked to increase this. Some 25 subscriptions of 1,000fr. each were made.

## Officers of the Chamber

The Chamber's board of directors comprises a chairman, who is M. Jonas and two vice-chairmen, MM. Larcade and Féral; a treasurer, M. Nelson, and two secretaries, MM. Lamy and Guiraud. The Hon. Comm. includes: MM. Paul Léon, Director of Fine Arts; d'Estournelles de Constant, General Director of the National Museums of France; Fighiera, Director of the Commercial and Industrial Department of the Ministry of Commerce; Comte Moise de Camondo; David, Arthur and Edmond Veil-Picard, Joseph Pardac and most of the curators of the museums of France.

"The figures given speak for themselves," said the President Jonas, who kindly supplied me with the foregoing data, "and express better than words the work we have accomplished and are determined to pursue and develop to ensure the successful realization of the demands which will be made upon us, a realization of which must be worthy of the moral and material interests it represents and of Paris as the world capital of the fine arts. Our object, in fitting out this hôtel, was to make of it a centre where all interested in ancient and modern art may find help and information concerning their business or hobby. You must tell our American friends and colleagues that they will be at home here and that we hope they will continue to cooperate with us as loyally and enthusiastically as ever. But I nearly forgot to tell you of one of the Syndicate's most important functions which will be 'expertising' in differences, and will avoid loss of time of long law-suits and the need on the part of the courts of designating 'experts'."

## Chamber's Part in the War

The *Chambre Syndicale's* part in 1918, when the art-treasures of Paris were menaced by the long-reach "Big Bertha" and by the threatened advance of the German armies, is interesting to recall. The Ministry of Fine Arts undertook the removal of museum collections. M.C.

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ART JURY REJECTS PLANS

The Jury of Artists reported to the art  
and executive committee of the Mayor's  
Committee on a Permanent War Memorial  
in N. Y. that none of the designs and ideas  
for a memorial submitted to it is considered  
sufficiently meritorious to be recommended  
for adoption, and recommends that another  
committee be appointed to act in connection  
with the Mayor's general committee, to con-  
sist of nine members, one to be appointed  
by the chairman of the Mayor's committee.

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## PHILADELPHIA

Some 256 paintings and drawings by rep-  
resentative French "modernists" are on view  
at the Penna. Academy until May 3. Noth-  
ing like this display has ever been seen  
before here, except two years ago when  
there was a small group exposed as the work  
of some of the "les fauves" at the McClees  
Galleries.On Sunday last there was a gathering of  
people present, many evidently out of curi-  
osity, many attracted by the delightful  
vocal and instrumental concert in progress  
at the time, others—quite a number of  
well-known artists among them—interested  
in the latest phase of the art movement as  
seen on the walls. Incredulous smiles ap-  
peared on many faces, some were frankly  
scandalized, others puzzled and the profes-  
sionals deeply interested. Art critics pres-  
ent were appealed to for explanations which  
they were not always able to furnish, but  
while there is much that fails to convey a  
message, titles being of little use, the local  
community is favored with an opportunity  
of keeping up with the modern movement.  
Manet's "El Majo" is hung in the place of  
honor, lent by an owner not named. Nearby  
is the famous "Olympia," lent by M.  
de Zayas, 10 examples of Degas, including  
"Ballet Dancers" lent by Miss Anne Thomp-  
son and "The Bath" lent by Durand-Ruel.  
There are 40 works by Mary Cassatt, about  
half etchings in color, the balance charming  
presentations of maternity and children.  
There are 10 examples of Cézanne, figures,  
landscapes and still lifes, Gauguin's "La  
Orana Maria," a figure subject of native  
Tahitian Islanders, embodies presumably  
the ideals of the artist. Matisse is rep-  
resented by some 20 drawings and monotypes,  
with one remarkable still life, "Apples";  
Monet by 15 works of which perhaps  
"Boats, Argenteuil," owned by Mr. R. K.  
Cassatt, is the most interesting; Renoir's  
art is seen at its best in the oils of the nude,  
of which "After the Bath," lent by Durand-  
Ruel, is the best in a group of about 15 oils,  
lithographs and etchings. Courbet's famous  
"Great Oak of Ornans," from the Henry C.  
Gibson collection, is a feature, as is Whist-  
ler's "White Woman," lent by Mr. John H.  
Braun. There is a beautiful "Winter Land-  
scape" by Pissarro, lent by Mrs. W. Plunkett  
Stewart. Typical examples of "futurist"  
art, in which the meaning is only clear to  
the producers, are observed in Picabia's  
"Entrance into N. Y."; portraits and a "Still  
Life" by Picasso; "Mother and Child" by  
Gino Severini, lent by Mr. Alfred Stieglitz;  
"In the Park," by Seurat, lent by Mr.  
Adolph Lewisohn; "Synchronies" in  
"Green and Orange" and "Blue and Green,"  
by S. MacDonald Wright, lent by Mr. J. F.  
Dewald, and a group of 14 works by  
Toulouse Lautrec, lent by M. de Zayas.Paulette van Rockens was awarded the  
gold medal of the Plastic Club for her oil,  
"Bill Boards," in the current annual exhibi-  
tion at the Club, with hon. mentions to  
Lucille Howard for her landscape, "Swift  
Clouds," and to Cora S. Brooks for her  
flower piece, "Rhododendrons." It is a  
capital show, taken altogether, and includes  
good canvases such as "In the Harbor" by  
Helen Reed Whitney, "Mount Washing-  
ton" by Mary Butler, portrait of Mrs.  
Donnelly by Ann H. MacDonald, "Gloucester  
Harbor" by Annie Lovering Perot, "March  
Day" by Ethel Warwick, "Big Trees" by  
Theresa Bernstein, "Drying Sails" by Wath-  
arine L. Farrell, and a fine "Still Life" by  
Lillian Meeser.

## Bardac Collection, Paris Sale

Lovers of 18th century art will be inter-  
ested in the sale of the collection of the  
late M. Bardac, at the Galeries Georges  
Petit Paris, May 10 and 11 next.It is difficult to say which of the many  
features of this collection takes the prize.  
One of the most important is, however, the  
admirable pastel by La Tour, portraying  
"Mme. Rouillé de L'Etang," exhibited at the  
Salon of 1738, and which belonged to the  
collection of the Marquise de Plessis-Bel-  
lière, sold in Paris in 1897. It is one of  
the finest of La Tour portraits. A pastel  
by Chardin, of the painter, J. J. Bachelier,  
is also a most interesting work. There are,  
in addition, a portrait of a lady by Perron-  
neau and two men's portraits by the same  
artist, all remarkable, while a big picture  
by Boucher, "Le Sommeil de Diane," is in  
that painter's best manner.Special mention should be made of four  
exquisite paintings by Schall, in true 18th  
century style: "La Feinte Résistance," "Le  
Coucher," "Le Lever," "La Jolie Visiteuse,"  
not omitting a page of studies of hands in  
red chalks by Watteau, crayons by Moreau  
le Jeune and St. Aubin, and a delightful  
landscape by Fragonard, "L'Allée Om-  
breuse," in pen and ink and sepia wash,  
wonderfully luminous. Lastly the French  
school contains six very fine Hubert Rob-  
erts, elaborately detailed, three of large  
dimensions and of fine decorative effect.  
There are rarely fine drawings of Venice by  
Guardi; a vivid portrait of "Queen Maria  
Luisa" by Goya, and a superb Thomas  
Lawrence.The furniture and objets d'art comprise  
porcelains, fine China vases, mounted on  
Louis XVI stands, wonderfully chiselled  
bronzes, vases, chandeliers, inkstands, fire-  
dogs, and a large set of admirable furni-  
ture, some of which is signed by Jacob;  
chairs, tables, dressers, waiters, desks, etc.This important collection will be sold by  
MM. Lair-Dubreuil and Henri Baudoin, as-  
sisted by MM. Mannheim, Paulme, Lasquin  
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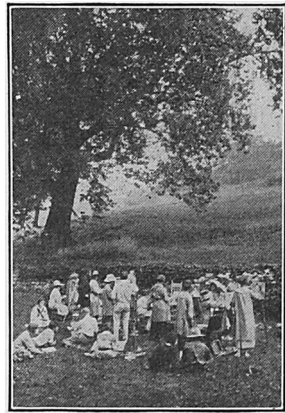
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## EXHIBITIONS—APRIL

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**Torrey, Portraits**

**Ochtman, Landscapes**

**Bolin of Buenos Aires, Cartoons**

**Miss Rockwell, Pastel Portrait Sketches  
of Children**

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### CALENDAR

#### NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

#### ARTISTS' CALENDAR

Cincinnati Museum Association, Cincinnati, O.—Twenty-Seventh Annual Exhibition of American Art, May 29-July 31. Original Works by American Artists not Before Publicly Shown in Cincinnati. Executed in any Appropriate Medium. Entries to Be Made by May 1. Deliveries by May 6.

#### SPECIAL NEW YORK EXHIBITIONS

Ainslee Gallery, 615 Fifth Ave.—Paintings by George Inness, Torrey, Ochtman, Bolin and Miss Rockwell.

Arden Gallery, 599 Fifth Ave.—European and American Decorative Art, to Oct. 1.

American Museum of Natural History, 77th St. and Central Park West—Pueblo Indian Paintings.

Arlington Gallery, 274 Madison Ave.—Selected American Paintings.

Babcock Gallery, 19 E. 49 St.—Watercolors by Harry Spiers, to May 1.

Bourgeois Gallery, 668 Fifth Ave.—Stage Models and Designs by Robert Edmond Jones, May 1-22.

Brooklyn Museum, Eastern Parkway, Brooklyn.—350 Paintings by James J. Tissot, representing the Life of Christ.

D. B. Butler & Co., 601 Madison Ave.—Decorative Paintings, Early French, Italian and Dutch Landscapes, Marines and Flowers.

Catherine Lorillard Wolfe Art Club, 802 Broadway.—Annual Exhibition by Club Members, to May 15.

Century Association, 7 W. 43 St.—Paintings by J. Alden Weir, Memorial Exhibition, to April 26. Admission by card only.

City Club, 55 W. 44th St.—Portraits by Henning Ryden to Apr. 30.

Consignment Arts, Inc., Gainsborough Studios, 222 W. 59 St.—Selections from the H. Ephraim Benguiat Collection, including Antique Tapestries, Textiles, Oriental Rugs and Cathedral Ornaments.

Daniel Gallery, 2 W. 27 St.—Group of Painters of Today, to May 15.

de Zayas Gallery, 549 Fifth Ave.—Paintings by John Covert, to May 1.

E. Gimpel & Wildenstein, 647 Fifth Ave.—Drawings by Aubrey Beardsley, to May 1.

Ehrich Gallery, 707 Fifth Ave.—Special Exhibition of Important Paintings by Old Masters, Extended to May 1.

Ferargil Gallery, 607 Fifth Ave.—American Paintings, to May 1.

Fine Arts Building, 215 W. 57 St.—29th Annual Exhibition of the National Association of Women Painters and Sculptors, to May 1.

Grolier Club, 47 E. 60 St.—Work of Randolph, Caldecott and Kate Greenaway, to May 22.

Hotel Majestic, Art Salon, under the direction of Dr. Fred Hovey Allen, Central Park, W., at 72nd St.—Selected Paintings by Robert Vonnoh, to May 11.

John Levy Gallery, 550 Fifth Ave.—Recent Portraits by Distinguished Artists, not previously shown, notably those painted for the National Portrait Foundation of Americans made eminent by the War, April 26-May 8.

Kennedy & Co., 613 5th Ave.—Old English Colored Engravings, through April.

Kingore Gallery, 668 Fifth Ave.—Work of Hunt Diederich, to May 12.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Maurice Fromkes, extended to May 1.

Metropolitan Museum, Central Park at E. 82d St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 5 P. M. Admission Monday and Friday, 25c—free other days. Chinese and Japanese Brocades. Engravings by Albrecht Durer.

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## Works of Art

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Milch Gallery, 108 W. 57th St.—Etchings and Dry Points by John A. Ten Eyck III. "Out of Door Paintings," by Valentino Molina, to May 1. Watercolors by Charles W. Hawthorne, May 1.

Montross Gallery, 550 Fifth.—Early Works by A. B. Davies, W. J. Glackens, Robert Henri, Maurice Prendergast, Marsden Hartley and Charles Prendergast, during April. Woodcuts and Sculpture by Max Weber, to end of April.

Museum of French Art, 599 Fifth Ave.—Spring Loan Exhibition of XVI French Art, Portrait Engraving on Copper, to July 1.

Musmann Gallery, 144 W. 57 St.—General Etching Exhibition, to May 1.

National Academy of Design—Ninety-fifth Annual Exhibition, Brooklyn Museum, Eastern Parkway, to May 9.

National Arts Club, Gramercy Park—American Institute of Graphic Arts Exhibition of Printing, May 5-29.

N. Y. Public Library, Fifth Ave. and 42d St.—American Etchings of today, through April.

Ralston Galleries, 567 Fifth Ave.—English XVIII C. Portraits, to May 10.

Rosenbach Galleries, 273 Madison Ave.—Rare Books and Mss., to Apr. 26. Original Drawings by Aubrey Beardsley.

Schwartz Gallery, 14 E. 46 St.—Paintings by Twelve American Artists, to May 8.

Scott & Fowles, 590 Fifth Ave.—XVII and XVIII Century Portraits by English and American Painters.

Salmagundi Club, 47 Fifth Ave.—Reproductions from Paintings by Old Masters and Modern American Painters and Illustrators, engraved in color by Beck, Apr. 26-May 8.

Tanagra Studio, 33 W. 54 St.—Selected Pieces from the Young Sculptors' Society and Work by Mrs. Clio Bracken, Apr. 26-May 9.

Touchstone Galleries, 11 W. 47th St.—Oils by Kathleen Houlihan, to May 10.

556 Fifth Ave.—The Bakst "Dolls," to Apr. 24. Etchings by Auguste Lepere, to May 1. Paintings by George Oberteuffer and Mme. Amiard-Oberteuffer, to May 1.

Whitney Studio Club, 147 W. 4 St.—Second Annual Exhibition by Members, to Apr. 30.

Howard Young Gallery, 620 5th Ave.—American and Foreign Paintings.

Howard Young Galleries, 20 Fifth Ave.—Canvases by Hovsep Pushman to May 3.

#### ART AND LITERARY AUCTION SALES

American Art Association, 6 E. 23rd St.—The Tolentino Collection of Gothic and Renaissance Furniture. Early French Tapestries, Italian Primitives, etc., Apr. 24, 26 and 27, afts. Pictures, Apr. 26, Plaza Ballroom eve.—Library of the late Edwin B. Holden, Apr. 28, 29, 30 afts. and eves. and May 1, aft. Etchings and Mezzotints from the same collector, Apr. 27 eve.

Anderson Galleries, 489 Park Ave.—Library of the late H. Buxton Forman (Part Two), Apr. 26, 27, 28 afts. and eves. Cal. and the Far West Books, Pamphlets and Broadides (Part Two), Apr. 29 aft.

Heartman's, 129 E. 24 St.—Americana, Broadides, Pamphlets and Books, Apr. 30, 11 A. M.

Aside from being a clever mural and portrait painter, William H. Cotton has also recently become a playwright. A Scotch Comedy has been accepted by the Shuberts and will be produced in N. Y. next autumn. At his studio in the Hotel des Artistes he is at work upon a series of decorations for the two new Selwyn theatres in West 42nd St.



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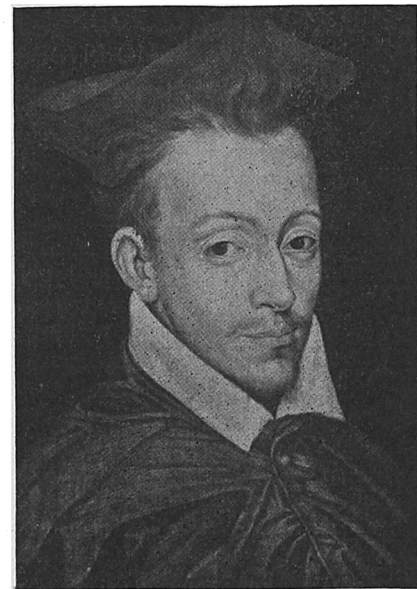
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## McCORMICK PICTURE SALE

Some 84 oils, selected from the collections of the late R. Hall McCormick, of Chicago, were sold at auction in the Plaza Ballroom Thursday eve., April 15 last, by Mr. Thomas E. Kirby for the American Art Association for an announced total of \$140,935. The attendance was fairly good and the bidding, at times, spirited, and although it is difficult to analyze the result as the names of "agents" figure more largely in the list of purchasers than those of well-known dealers or collectors—it is safe to say that the result was better than the art trade had expected, both because of the depressed business conditions, due to the existing serious labor troubles, and the fact that a number of the works offered were landscapes of the early English school by lesser masters, the market for which lies in England and not here. Also most of the portraits and the provenance, as a rule, were too well known to the dealers and collectors. Mr. McCormick having been an indefatigable collector of early English oils, and generous in his loans to exhibitions in Chicago, Pittsburgh and elsewhere during the past fifteen years.

No very high prices were obtained, although the "Portrait of Mrs. McNeill," attributed to Raeburn, but which many consider more in the manner, as it is in subject, of Hoppner, brought \$30,000, announced as from Seaman, as agent, but reported by those who should know, as really purchased by Mr. Cyrus McCormick, of Chicago, a nephew of the late Mr. McCormick, its owner. The same collector, it is also said, was the buyer of the second highest priced picture, Lawrence's beautiful bust presentment of the "Marchioness of Ely," also announced as purchased by Seaman, as agent. Mr. William R. Hearst was the largest of the few individual buyers and secured the Lely portrait of the "Countess of Portsmouth" for \$4,000 and the lovely female Nude by William Etty, the bargain of the sale, for only \$300. Other private and new buyers were Messrs. Benjamin Nicoll, Harry Murray, George Leary, E. K. Slater and Marshall Field.

The dealers were conspicuous by their absence, and only the Ehrich galleries, which bought an English landscape, a woman's portrait by Hudson, the Ralston galleries, an early Reynolds, painted when the artist was under the influence of Kneller; a "Portrait of Lady Turner," a charming work, for \$3,000; Olivotti, who captured a dignified and effective Portrait of an old German Count, by the Count de Notari, an early Italian painter, unknown here, for \$700; Arthur Tooth and Sons, who secured several of the early English landscapes and the Arlington galleries, which also bought an English landscape—were among the dealer bidders and buyers.

The pictures sold, with artists' names, titles, sizes, buyers and prices, follow:

No.	Artist	Title	Buyer	Price
1.	O'Connor, J. A.	"Landscape," 18x24, Seaman, Agt.		\$175
2.	Cotman, J. S.	"Signal Tower at Yarmouth," 16x21, Seaman, Agt.		300
3.	Vincent, G.	"Landscape," 14½x20½, Bernet, Agt.		410
4.	Stark, J.	"Landscape," 18½x25½, Arthur Tooth & Sons.		825
5.	Morland, G.	"Rustic Cottage," 12½x15½, R. Erderheimer.		450
6.	Old Crome,	"Edge of the Wood," 16½x21½, L. M. Goodheart.		400
7.	Linnell, J.	"Midday," 19½x24½, Arthur Tooth Sons.		775
8.	Callcott, Sir A. W.	"View of Greenwich," 18½x22½, C. J. Welsh.		400
9.	Landseer, Sir E.	"Dog Jolly," 17x21, W. R. Hearst.		325
10.	Constable, J.	"Hampstead Heath," (panel), 19½x26, C. J. Welsh.		675
11.	Willcock, G. B.	"Thunderstorm, Hampstead," 12½x18½, Arlington Gall.		525
12.	Nasmyth, P.	"Dunkeld Ferry," 19½x25½, C. J. Welsh.		550
13.	Bonington, R. P.	"Italian Landscape," 18x25½, A. A. Healy.		275
14.	Barker of Bath,	"Shepherd Dog," 19x26, Mrs. L. K. Slater.		250
15.	Collins, W.	"Children with Bird's Nest," 21½x26½, Bernet, Agt.		425
16.	Wilson, R.	"Bridge of Augustus, Rimini," 25x30, Benj. Nicoll.		825
17.	Turner, "Snowdon,"	"Wagoners Early Morning," 25x30, Bernet, Agt.		3,000
18.	Gainsborough,	"Forest Scene With Cattle," 23½x33½, R. C. Jameson.		1,600
19.	Morland, G.	"Animal Contentment," 24½x30, Mrs. E. K. Slater.		625
20.	Etty, W.	"A Nude," 19½x25½, L. M. Goodheart.		275
21.	Etty, W.	"Bather at Sunset," 26½x20, W. R. Hearst.		300
22.	Morland, G.	"Interior of Stable," 20½x29½, Seaman, Agt.		725
23.	Stanfield, W. C.	"Coast Scene," 18x27, W. R. Hearst.		300
24.	Stothard, Th.	"May Queen," 20½x26½, H. J. Fuller.		475
25.	Linton, W.	"Mountain Lake," 24x36, Bernet, Agt.		475
26.	Dawson, H.	"Landscape," 30x25½, W. R. Hearst.		425
27.	Cotman, J. S.	"Landscape With Figures and Cattle," 30½x25, Bernet, Agt.		700
28.	Smirke, R.	"The New Page," 32x22, W. R. Hearst.		600
29.	Smirke, R.	"Obdurate Mother," 31½x22, W. R. Hearst.		600
30.	Stark, J.	"Near Thorpe," 25x36, Ehrich Galleries.		1,600
31.	Hogarth,	"Modern Midnight Conversation," 27x36, Seaman, Agt.		450
32.	Hogarth,	"Conversation Piece," 41x63½, W. R. Hearst.		625
33.	Wilson, R.	"Landscape," 22x35, K. Ellis.		850
34.	Callcott, Sir A.	"Warwick Castle," 28x36, C. H. Bull.		300
35.	Mueller, W. L.	"View in N. Wales," 28x36, P. Thompson.		300
36.	Wilkie, Sir D.	"Market Day, St. Andrews," 25½x42½, C. J. Welsh.		2,500
37.	Bonington, R. P.	"Venice," 28x44, C. Ellis.		575
38.	Wilson, R.	"Classic Italy," 41x51, C. Ellis.		1,325
39.	Gainsborough,	"Landscape," 40x50, Seaman, Agt.		2,000

40.	Turner, "Bath Abbey,"	42x50, Seaman, Agt.	800
41.	Gainsborough,	"Girl With Pigs," 50x59½, W. R. Hearst.	3,700
42.	Wilkie, Sir D.	"Escape of Mary, Queen of Scots," 47x65, W. R. Hearst.	1,000
43.	Mierevelt, M. J.	"Portrait of Girl," 26x21, Seaman, Agt.	650
44.	Moro, Sir A.	"Portrait of Lady," 38x27½, Bernet, Agt.	1,650
45.	Rotari, Conte P.	"Portrait of Count Marcolini," 36x29, A. Olivotti.	700
46.	Janssens, C.	"Portrait of Lady," 45x34½, Bernet, Agt.	775
47.	Lely, Sir P.	"Portrait of Countess of Portland," 46½x38½, W. R. Hearst.	4,000
48.	Riley, J.	"Sacharissa" (panel), 29x23½, Mrs. Marshall Field.	450
49.	Opie, J.	"Portrait of Man," 24x20, Bernet, Agt.	500
50.	Hogarth,	"Portrait of Woman," 30½x25½, Seaman, Agt.	1,050
51.	Raeburn,	"Portrait of Man," 22x18, C. Gilbert.	575
52.	Watts, G. F.	"Portrait of Mrs. Val Prinsep," 27x23, Mrs. Marshall Field.	500
53.	Opie, J.	"Portrait of Man," 30x25, Seaman, Agt.	1,400
54.	Lely, Sir P.	"Portrait of Mrs. Aphra Behn," 30x25, Bernet, Agt.	1,025
55.	Cotes, F.	"Portrait of Girl," 30x25, Bernet, Agt.	1,950
56.	Reynolds,	"The Oboe Player," 30x25, Seaman, Agt.	900
57.	Gainsborough,	"Lady of Quality," 30x25, A. Fuerth.	2,000
58.	Romney,	"Portrait of Lady Hamilton," 31x25½, C. Ellis.	1,200
59.	Beechey,	"Portrait of Lady Beechey," 31½x26½, C. Ellis.	925
60.	Hoppner, J.	"Portrait of Young Lady," 30½x25, R. Erderheimer.	2,900
61.	Romney,	"Portrait of Lady Beauchamp," 30½x25, R. Erderheimer.	2,900
62.	Lawrence,	"Portrait of Marchioness Ely," Seaman, Agt.	18,000
63.	Morland, G.	"Portrait of H. Wright," 30x25, M. Glinn.	1,050
64.	Phillips, T.	"Portrait of Thos. Moore," 29x24, Bernet, Agt.	275
65.	MacIise, D.	"Lady With Guitar," 42x30, O. Ferrara.	1,000
66.	Opie, J.	"Lady Hamilton and Child," 41½x31½, Benj. Nicol.	1,000
67.	Romney,	"Portrait of Alex. Blair," 42x34, G. Fuerth.	1,450
68.	Lawrence,	"Portrait of Canova, the Sculptor," 42x34, G. Fuerth.	1,000
69.	Pine, R. F.	"Portrait of Horace Walpole," 44x34, A. Olivotti.	300
70.	Lawrence,	"Portrait of Miss Barron," 44½x35½, Seaman, Agt.	4,200
71.	Raeburn,	"Portrait of Mrs. Macneill," 48x40, Seaman, Agt.	30,000
72.	Gainsborough,	"Portrait of Mrs. Robinson," 50x40½, George Leary.	1,000
73.	Raeburn,	"Portrait of Lord Hamilton," 49½x40, Seaman, Agt.	5,300
74.	Lawrence,	"Portrait of Lady Dunmore," 50x40, Harry A. Murry.	900
75.	Kneller, Sir G.	"Portrait Lady of Quality," 49½x40½, Bernet, Agt.	6,500
76.	Lely, Sir P.	"Portrait of Duchess of Richmond," 50x40, Geo. Leary.	950
77.	Inskip, J.	"Surrey Peasant Girl," 50x40, C. Ellis.	500
78.	Hudson, T.	"Portrait of Lady Middleton," 50x40, Ehrich Galleries.	400
79.	Kneller, Sir G.	"Portrait of Duchess of Portsmouth," 50x40½, Mrs. J. B. Kirkman.	65
80.	Reynolds,	"Portrait of Mrs. Baldwin," 54x43½, W. R. Hearst.	2,100
81.	Reynolds,	"Portrait of Lady Turner," 64½x30, Ralston Galleries.	3,000
82.	Opie, J.	"Portrait of a Woman," 84x54, Mrs. E. K. Slater.	225
83.	Pollard, R.	"Coach versus Steam," 37½x75, W. R. Hearst.	1,550
84.	Luny, T.	"Warships of Admiral Nelson," 45x72½, Bernet, Agt.	1,450

## De Puy Book Sale

The library of Henry F. de Puy (part III), was sold at the Anderson galleries April 19 and 20. The first session, Monday aft., realized \$4,451.75, the second session, \$5,193.25. The top price of \$450 was paid by the Rosenbach Co. for No. 1897, a rare work on Manhattan, Plantagenet (Beauchamp), a description of the Province of New Albion, printed in 1648. M. Wolfe as agent secured for \$430 No. 1984, a Revolutionary Orderly Book. Other high prices were:

No. 1815.	Oneida Indians, a petition signed by 12 chiefs and sachems, including Shenandoah. M. Wolfe, agt., \$217.50.
No. 1886.	Vermonters Unmasked, Charles Phelps, N. Y., 1782. F. W. Morris, \$177.50.
No. 1941.	Quakers, London, 1756. M. Wolfe, agt., \$127.50.
No. 1965.	An account of first Shaker settlement in America, Valentine Rathbun. M. Wolfe, agt., \$135.
No. 1985.	Revolutionary Orderly Book of Lt.-Col. Ely Kershaw, 1779. M. Wolfe, agt., \$295.
No. 2027.	Royal Remarks. M. Wolfe, agt., \$352.50.
No. 2080.	Court Martial Proceedings—Trial of Maj.-Gen. Schuyler, 1778. The Rosenbach Co., \$120.
No. 2119.	An important Seneca Ms., an agreement between Oliver Phelps and Nathaniel Gorham and the Seneca Indians, 1788. Clark Williams, \$310.
No. 2121.	Quaker Letter to the Seneca Indians. M. Wolfe, agt., \$242.50.
No. 1878.	Pennsylvania—Report on Frontier Forts. M. Wolfe, agt., \$205.
No. 2172.	Early Stockbridge Item—a Letter from John Sergeant, 1743. M. Wolfe, agt., \$365.

The second day's sale of the De Puy Library at the Anderson Galleries knocked all records this season for a private library, the first session realizing \$7,342.90 and the second \$7,657.55, a total of \$24,145.45 for Part III, and a grand total for the three parts of \$160,368.35. To summarize the results:

Part I	\$48,721.80
Part II	86,971.10
Part III	24,675.45
Total	\$160,368.35

The largest price, or \$2,225 was paid by the Rosenbach Co. for No. 2,403, an excessively rare N. Y. item entitled *Newes from America*, by John Underhill, printed by J. D. for Peter Cole, 1683. Other high prices obtained were:

No. 2434. Virginia, a very scarce book on New Netherlands. H. D. Covington, \$1,500.

No. 2441. A book by de Fries, the first historian of the Dutch Colony. The Rosenbach Co., \$460.

No. 2547. A Discourse and Discovery of Newfoundland by Sir Richard Whitbourne, 1620. The Rosenbach Co., \$360.

## Huard Drawings and Whistler Lithographs

A collection of some 106 original drawings by old and modern masters, formed by Mr. Charles Huard, with 20 lithographs by Whistler, which were described in the catalog of a sale at the Anderson Galleries Mar. 8-9 last but did not arrive in time for said sale, and also an original Zorn etching, "The Swan," were sold at the Anderson Galleries Fri. eve., Apr. 16 last, for a total of \$3,848. The top price for the drawings, or \$230, was given by Mr. Henry B. Weiler for No. 45, a red chalk drawing by Pater, "Young Woman, Seated" (5½ x 8 in.). Mr. G. C. Roberts paid \$210 for No. 33, a pastel drawing on yellow paper, by Ingres (8¾ x 12½ in.), "Portrait of a Lady." Mr. J. M. Woodward gave \$82.50 for No. 3, a crayon and red chalk drawing by Boze, "Young Girl Seated" (12 x 17½ in.), and Mr. R. Erderheimer \$180 for No. 53, a red chalk drawing by Watteau, "Full Length of a Lady" (7 x 14 in.), and \$77.50 for No. 29, a red chalk drawing on blue paper by Gravelot, "Study of a Young Girl" (10¾ x 17¼ in.), while Mr. F. R. Drake paid \$80 for No. 81, a signed artist's proof by Axel Haig of his etching, "Portals of Rheims Cathedral," and Mr. H. G. Cowen, \$60 for No. 73, a signed in pencil etching by Hadley Fitton, "St. Etienne du Mont—Paris."

## Whistler Lithograph Prices

The Whistler lithographs attracted much interest and a good attendance. Some 17 out of the 20 sold, all trial proof impressions and undamaged, were purchased originally from a printer employed by Thomas R. Way. The best prices were obtained for No. 115, \$310, given by Mr. M. G. Johnson for "Mother and Child" (no proof in British Museum nor Jesup collection) for No. 114 for \$150, given by Mr. L. G. Burns for "Priest's House—Rouen" (on special print proof paper), very rare—only three known not in Jesup collection), and \$95 for No. 117, "Firelight—Mrs. Pennell," given by Mr. J. B. Curtis (on special print proof paper—rare, not in Jesup collection).

The other numbers sold as follows:

No.	Title	Price
107	"Early Morning—Battersea" (final state; fine, very rare)	\$50.00
108	"Chaise Rags" (on van Gelder paper, fine)	60.00
109	"The Winged Hat" (on white wove paper, signed by Way)	25.00
110	"Gants de Suede" (on toned wove paper, signed by Way)	60.00
111	"Les Bonnes de Luxembourg" (white wove paper, Way)	70.00
112	"Long Gallery—Louvre" (cream wove paper, Way)	75.00
113	"La Robe Rouge" (cream laid hand paper, Way)	51.00
114	"Priest's Robe—Rouen" (See introduction)	150.00
115	"Mother and Child" (See introduction)	310.00
116	"The Smith's Yard" (cream wove paper, Way)	50.00
117	"Firelight—Mrs. Pennell" (See introduction)	95.00
118	"Firelight to Mr. Pennell" (on thick toned wove French paper)	55.00
119	"Firelight Mr. Pennell—No. 2" (the same)	47.50
120	"Barber Shop in the Mews" (the same)	50.00
121	"Thomas Way" (on fine white wove paper)	35.00
122	"Little Evelyn" (on cream laid paper)	65.00
123	"Unfinished Sketch of Lady Haden" (on old Chinese paper)	50.00
124	"Long Gallery—Louvre" (See introduction)	60.00
125	"Reading by Lamplight" (on old Dutch paper, fine)	27.50

The original etching by Zorn, "The Swan," No. 126 (proof with monogram and dated 1915 signed lower margin in pencil, fine impression in perfect state), brought \$300 from Mr. R. C. Buckley.

## Old English Silver Sale

A sale of old English silver from a well-known London collection was held at the Anderson Galleries, Apr. 27, with a total of \$7,304.50. The top price, or \$625, was paid by Mr. W. J. Schmidt for No. 10'a, a pair of silver gilt seven-light candelabra, renaissance design. Among the higher prices were:

No. 53.	George II round tray (1751). R. A. Springs, \$150.
No. 70.	Old silver tray, about 1740. J. A. Chambers, \$125.
No. 74.	Early Georgian silver basket, 1798. W. Parr, \$120.
No. 75.	Four old silver candlesticks, octagon shape, 1787. L. W. Hewitt, \$260.
No. 80.	Georgian tea set. Robt. Carrington, \$120.
No. 82.	Old English Georgian kettle. J. Farr, \$310.
No. 89.	Five-light candelabra, 1892. J. A. Chambers, \$280.
No. 100.	Irish tray, about 1731. J. Farr, \$205.
No. 101.	A standing cup and cover, Robt. Carrington, \$375.

## C. Y. Turner Sale

The sale of paintings and costumes, the property of the late C. Y. Turner, which was held at the Anderson Galleries on Thursday last, to be recorded next week, recalled to many the influence of the artist on American art. He was one of the founders of the Salmagundi Club and of the Art Students League. His murals decorate many of the most important public buildings in America and his portraits and genres evidenced his useful, industrious life. With a serious purpose he devoted his life to unselfish study for the best he could express in his work. He knew the rudiments of his craft and his work showed a mastery of technique. He was an excellent draughtsman and a good colorist and many of the works shown at the exhibition preceded the sale, proved that he had a wealth of imagination as well.

## Renoir (?) Drawings Sale

The sale of the 96 drawings attributed to Renoir, at the Anderson Galleries Friday eve., Apr. 16, announcement of which caused a stir in art circles last week, as it produced a letter from M. Pierre Renoir, published in a Paris art journal to the effect that some previous drawings, also attributed to Renoir and sold at the Anderson Galleries Feb. 16 last, were only "clumsy pastiches" of his father's work. This statement was controverted by Mr. C. Lewis Hind, the English art critic who compiled the Catalog of the Feb. 16 sale and also that of last week, and also by Mr. Mitchell Kennerley, President of the Anderson Galleries, and naturally brought an audience, filled with curiosity, to the sale at the galleries.

But there was no sensation and after the auctioneer, Mr. F. A. Chapman, had read the statement from Mr. Kennerley which follows, the sale proceeded quietly and brought a total of \$3,078.50.

"I now have to offer you 96 original drawings, signed 'Renoir,' which the Anderson Galleries has every reason to believe to be the work of Renoir. The existence of these drawings in N. Y. City has been known to us for over nine years, when they were the property of the Baroness von Zimmerman, a very rich woman, who was well known in Paris art circles, and who died two years ago in Los Angeles. The authenticity of these drawings has been questioned, but I am conducting an auction sale and not an art discussion, and it is therefore my duty and privilege to offer these drawings to you for sale."

A very large question has been raised by the criticism of these drawings, and it is Mr. Kennerley's intention, at the earliest opportunity, to announce a meeting in this room, at which he will make a full and complete statement as to the authenticity of these drawings and the motives behind the unsupported attack which has been made upon them, after which any critic, collector or other person will be invited to speak. This evening will be illustrated with lantern slides, not only of some of those Renoir drawings, but also of other drawings and pictures which have been offered for sale—not by the Anderson Galleries—in N. Y. City.

The drawings were almost all of female nudes, very graceful and dainty, and those which brought the highest prices with Catalog numbers, buyers and prices, were as follows:

No.	Buyer	Price
1—A. C. Goodspeed		\$100.00
2—Richard Dudensing & Sons		50.00
3—The Rosenbach Company		50.00
11—A. C. Goodspeed (Boston)		190.00
12—The Rosenbach Company		80.00
13—A. C. Goodspeed		70.00
70—A. C. Goodspeed		105.00
22—A. Rothbarth		85.00
24—A. C. Goodspeed		80.00
27—E. F. Leo		100.00
32—A. J. Kennedy		115.00
43—Warwick House		510.00
51—The Rosenbach Company		100.00
64—A. C. Goodspeed		75.00
66—Warwick House		55.00
69—Rosenbach Company		75.00
70—Rosenbach Company		60.00

## Tolentino Art Sale

The total of the first session of the Tolentino sale of early Renaissance Italian and French art objects, etc.; at the American Art Galleries, Wednesday afternoon, April 21 last, was \$35,467. The sessions of yesterday and this afternoon, and next Monday and Tuesday afternoons, with a session for the pictures in the Plaza Ballroom Monday evening, will be recorded next week. A large and fine assemblage of 16th and 17th century majolica, 17th century wrought iron objects, and some smaller objects, were the offerings of the first session. Prices were fair. The top price of \$2,550 was paid by Mr. B. Benguiat for No. 134, a 16th century Florentine wrought-iron four-post bed; from the Marquis Peruzzi de Medici collection.

George Grey Barnard bought an early Cafaggiolo majolica pharmacy vase 15th C. No. 51 from the Von Beck collection for \$480 and a French Gothic and enamel candlestick 14th C. No. 33 for \$500. Leon Ricci gave \$475 for a 16th C. albarello of Cafaggiolo majolica No. 41, and Charles of London gave \$300 for No. 57, an Urbino majolica plate. A Durato Majolica plate No. 71 went to Leon Ricci for \$525, and for a Cafaggiolo lustered majolica dish No. 64 he gave \$42 and for No. 85 a 15th C. Hispano-Moresque dish, \$500.

A Pagaro majolica plate No. 79 went to Charles of London for \$650, and a Durato majolica plate No. 84 was secured for Caldarazzo and Co. for \$425 and for the same figure the same buyers captured an early Florentine oil jar.

A pair of 18th C. Abruzzi ware vases covered No. 94, went to Bernet, as agent for \$800, and for a Faenza majolica statuette of the Virgin and Child in color, Bernet gave \$500. An Etruscan terra cotta vase II C. B. C. No. III went to W. H. Clark for \$112 and for its mate, varied only in decoration, he gave the same price. A Venetian painted wrought iron 17th C. shop sign No. 141, brought \$550 from W. R. Hearst, and a Florentine wrought iron fire screen No. 160 went to Mme. Keller for \$500.

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